

MUSIC FOR GUITAR

バリオス・マンゴレ
ギター作品集

ヘスス・ベニーテス——編

No.3

Por JESÚS BENITES R.

ALBARIOS
MANGORE

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Pequeño Preludio

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Jesús Benites R.

小さなプレリュード

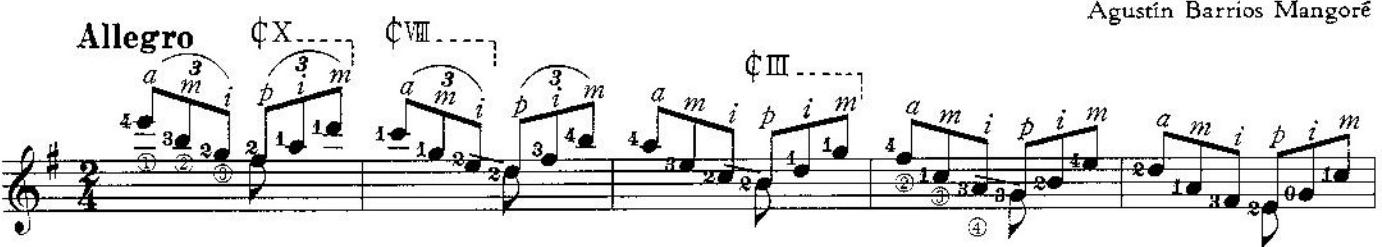
Agustín Barrios Mangoré

Allegro

♩ X

♩ VII

♩ III

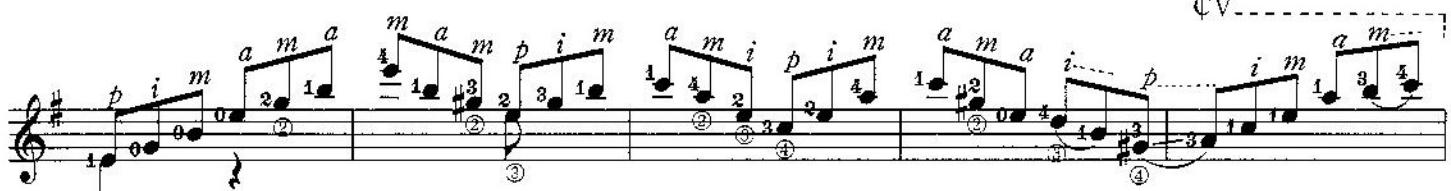


CIV

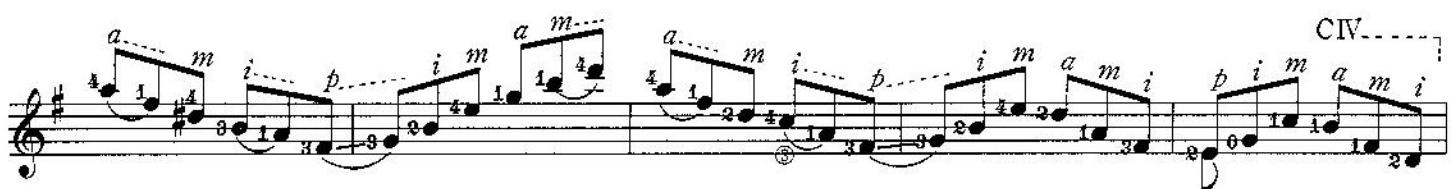
C II



♩ V



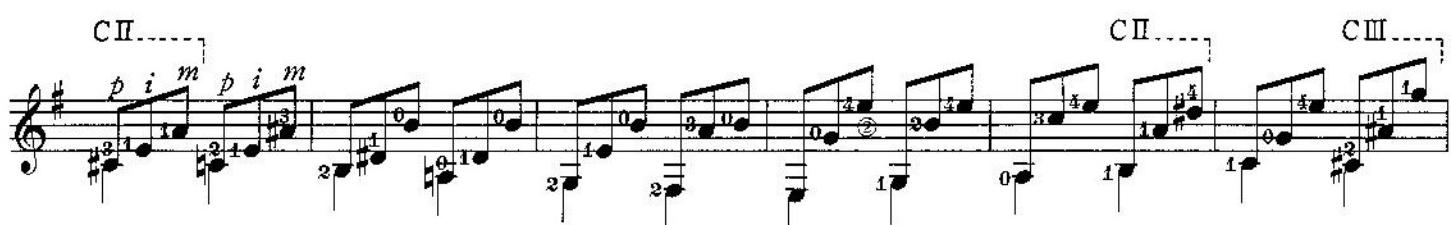
C IV



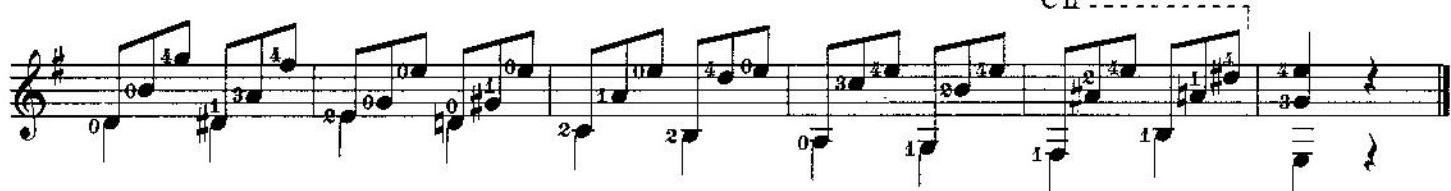
C II

C II

C III



C II



Estudio del Ligado en La

Revisión de :
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リガード練習曲 イ長調

Agustín Barrios Mangoré

Vivace

CIV.....

C IV.....

C II..... C I..... C II..... C I.....

C IV..... C VII..... C VI..... C V..... C IV.....

C IV.....

C IV.....

C IV.....

Estudio en La Menor

練習曲 イ短調

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Jesús Benites R.

Agustín Barrios Mangoré

Allegro

Allegro

Agustín Barrios Mangoré

Allegro

Allegro

rit.

a tempo

rit.

a tempo

rit.

C.V.

C.V.

C.V.

C.V.

C.V.

C.V.

Estudio de Ligados en Re Menor

Revisión de:
Jesús Benites R.

リガード練習曲 ニ短調

6^a en RE

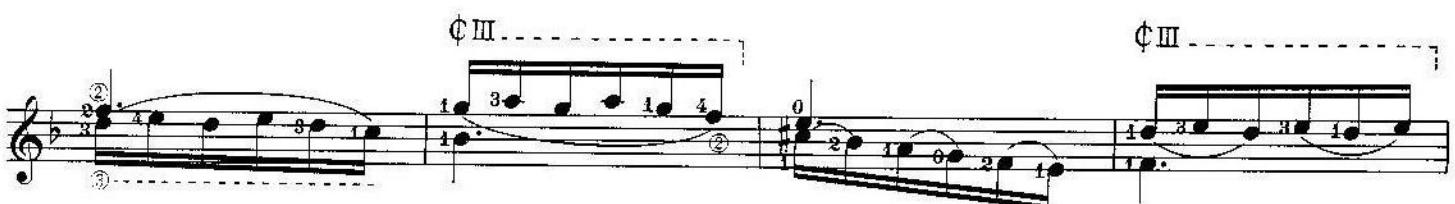
Agustín Barrios Mangoré

Moderato

♩ V



♩ III

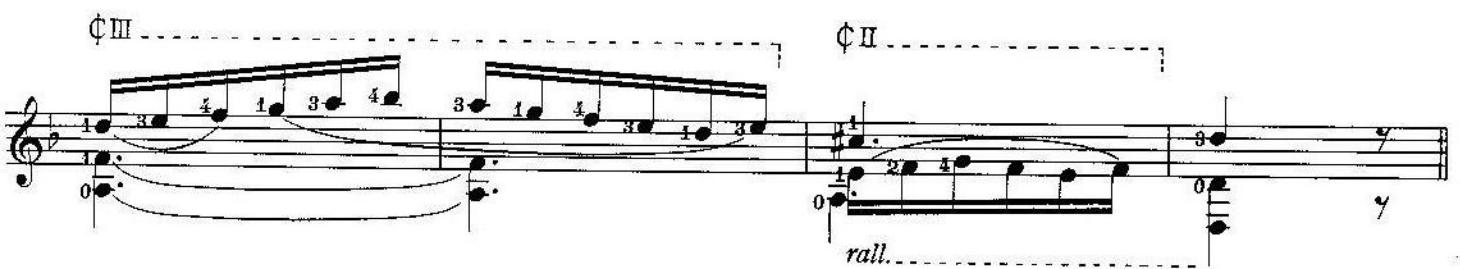


♩ III



C III

♩ II

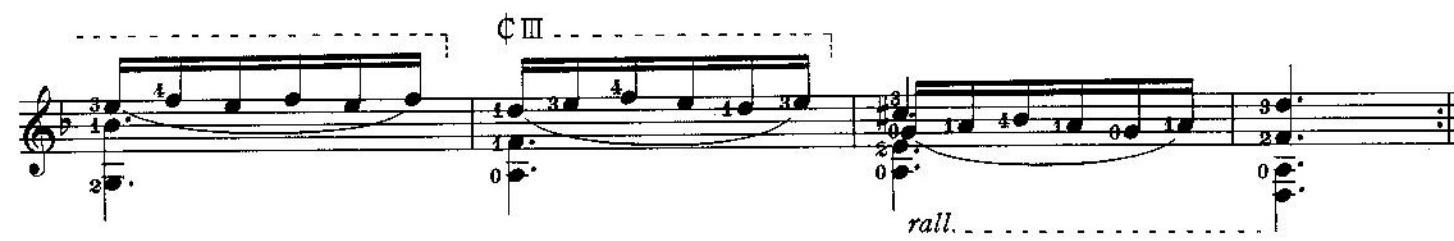
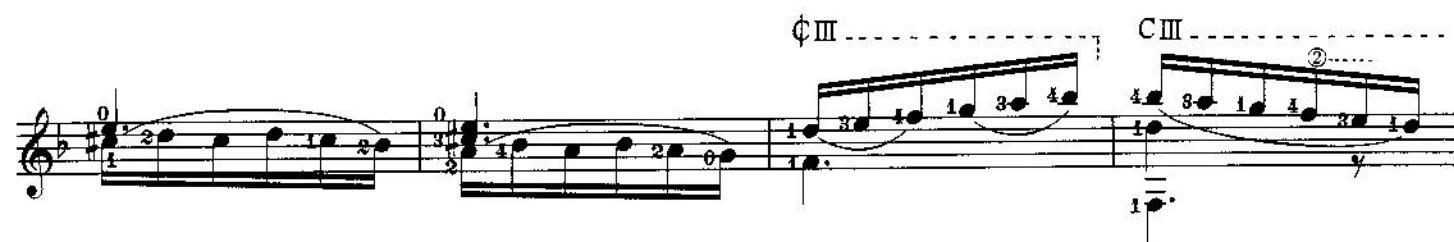
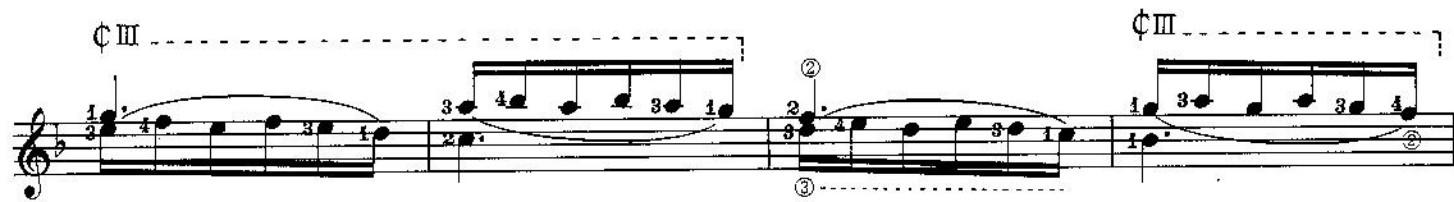
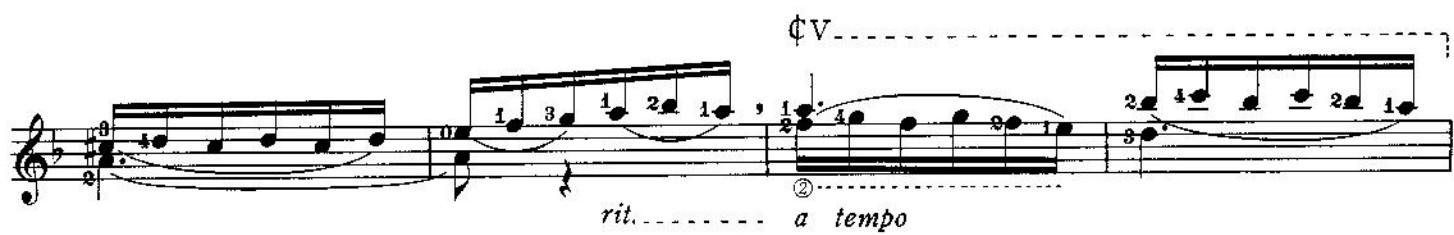
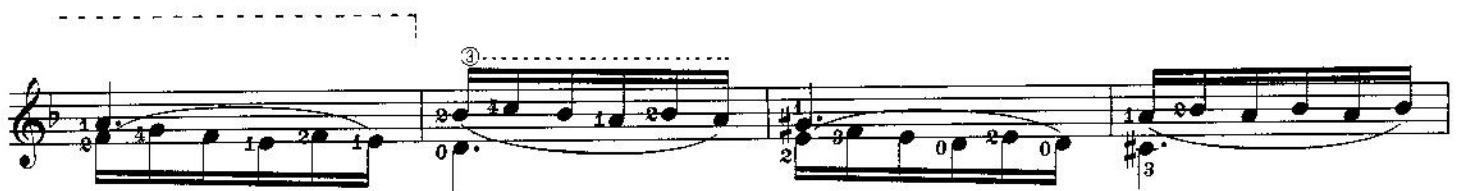


♩ II



♩ III

♩ II



Estudio Para Ambas Manos

両手のための練習

Revisión de:
Jesús Benites R.

Agustín Barrios Mangoré

Moderato

2 1 0 1 2 3 4
i 0 3 0 1 2 3 0
a 0 3 0 1 2 1 0
i 1 2 1 0 1 2 1
a 1 2 1 0 1 2 1

a 3 1 2 4 3 1 2
i 1 2 3 4 1 2 3
a 1 2 3 4 1 2 3
i 1 2 3 4 1 2 3
a 1 2 3 4 1 2 3

i 1 2 3 4 1 2 3
a 2 1 0 2 1 0 2
i 1 2 3 4 1 2 3
a 1 2 3 4 1 2 3
i 1 2 3 4 1 2 3

a 3 2 1 3 2 1 3
i 0 1 2 0 1 2 0
a 1 2 3 4 1 2 3
i 1 2 3 4 1 2 3
a 1 2 3 4 1 2 3

| 1. | 2. |

a 0 1 2 0 1 2 0
a 1 2 3 4 1 2 3
a 1 2 3 4 1 2 3
a 1 2 3 4 1 2 3
m
rall.

Estilo Uruguayo

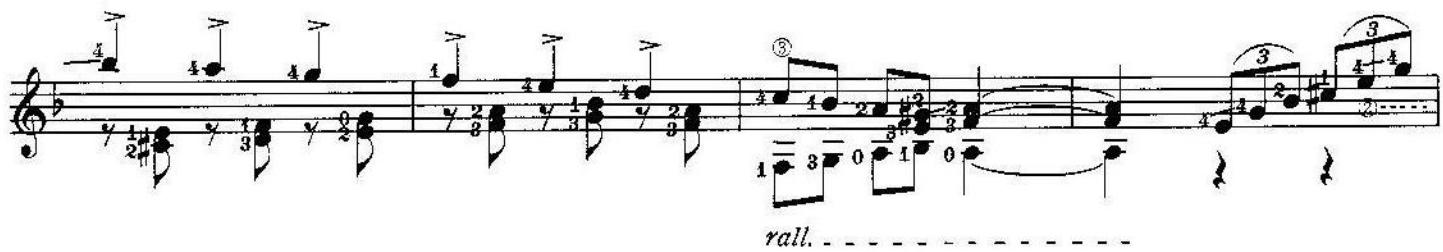
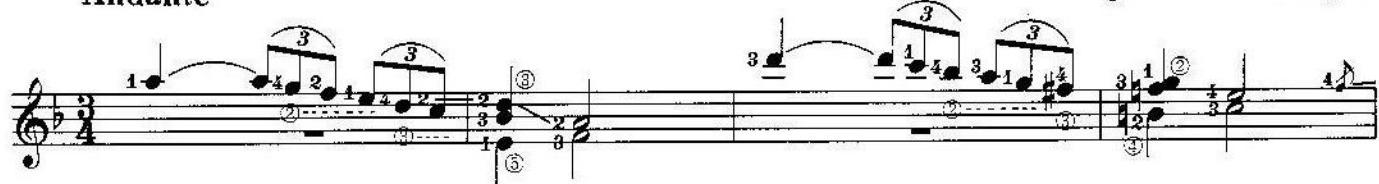
ウルグアイ風

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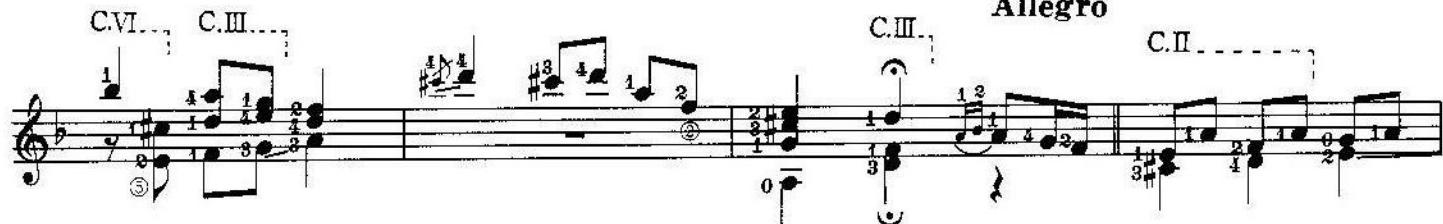
6a en RE

Andante

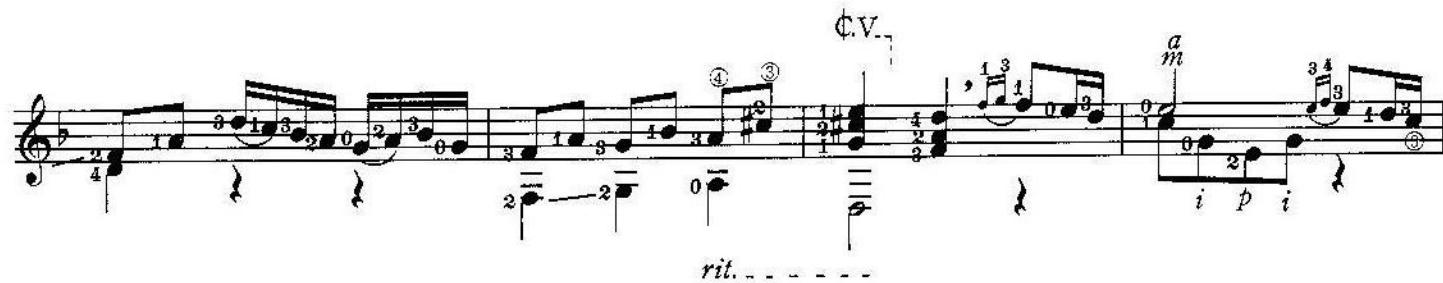
Agustín Barrios Mangoré



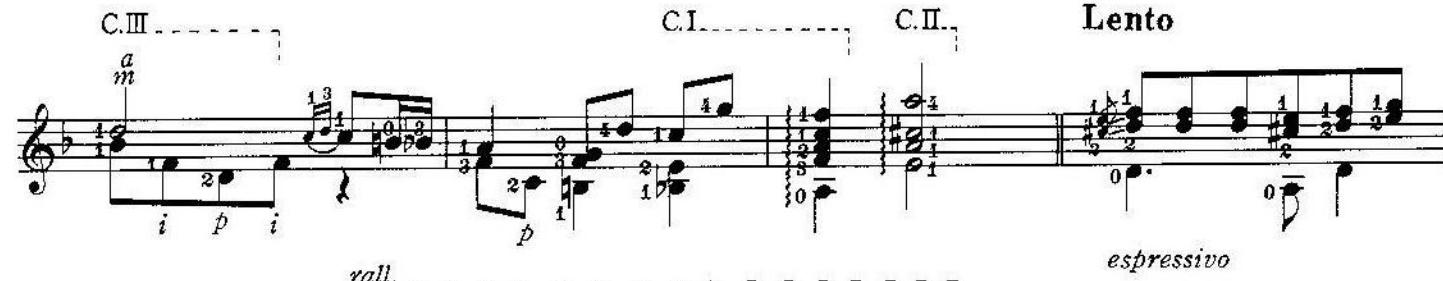
Allegro



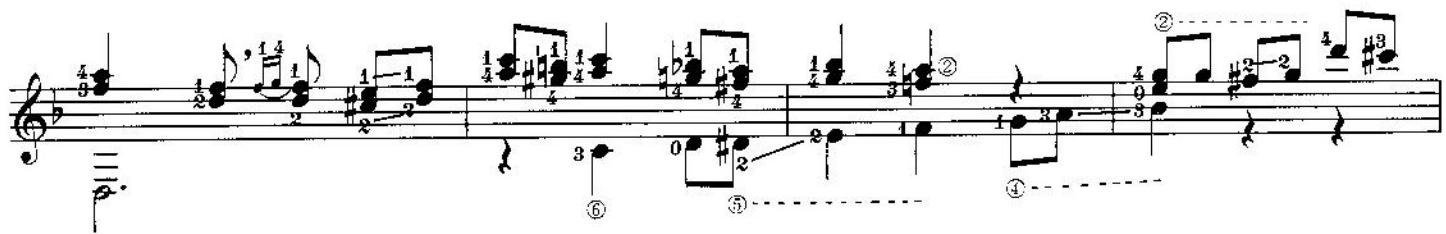
C.V.



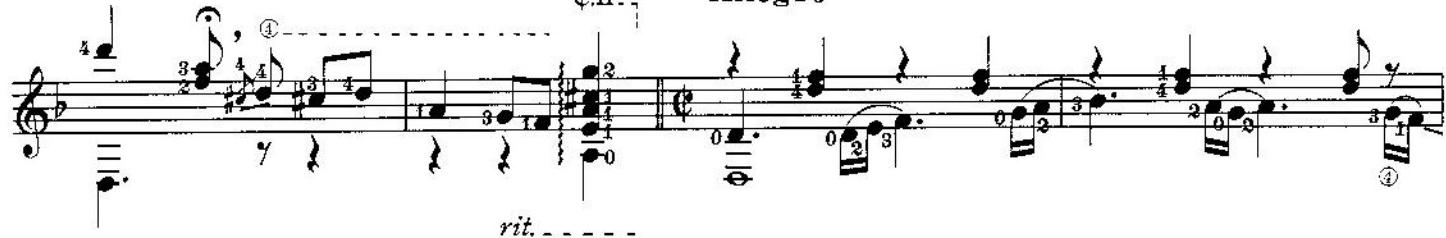
Lento



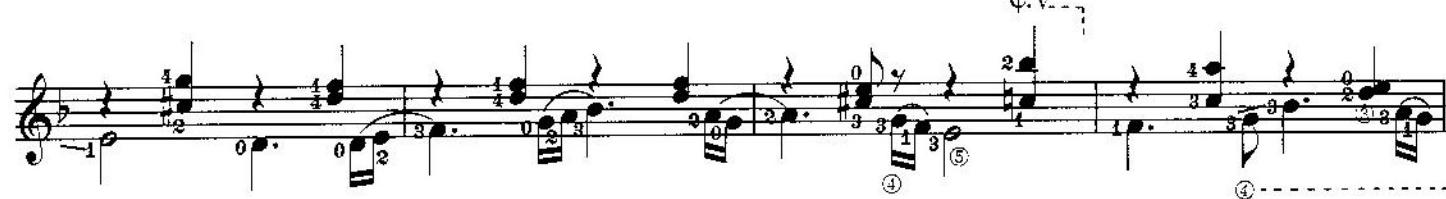
espressivo



C.II. Allegro

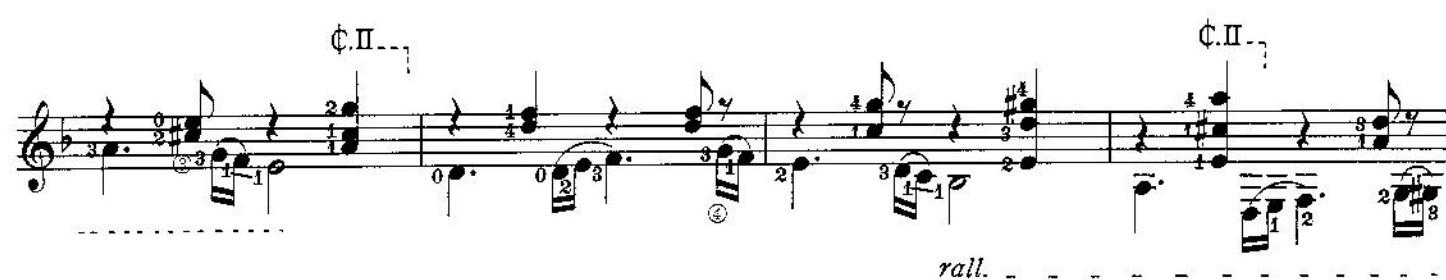


C.V.



C.II.

C.II.



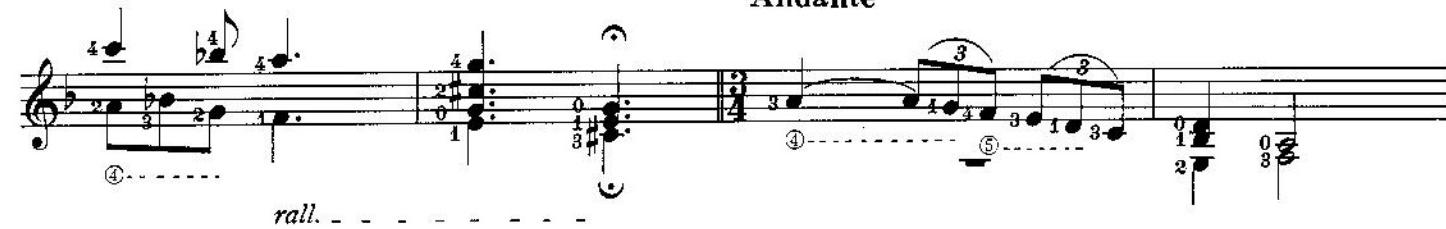
Piú mosso

C.V.

C.II.



Andante



The image shows six staves of musical notation for a solo instrument, possibly a guitar or mandolin. The notation includes various fingerings (e.g., 1, 2, 3, 4, 0) and dynamic markings such as *rall.*, *rit.*, and *espressivo*. The staves are labeled with Roman numerals: C.I., C.II., C.III., C.IV., C.V., and C.VI. The first two staves begin with a treble clef and a common time signature. The third staff begins with a treble clef and a 3/4 time signature. The fourth staff begins with a treble clef and a 2/4 time signature. The fifth staff begins with a treble clef and a 3/4 time signature. The sixth staff begins with a treble clef and a 2/4 time signature. The notation consists of vertical stems with horizontal dashes indicating string selection, and the numbers represent the frets where the strings are to be pressed.

Humoresque

Revisión de:
Jesús Benites R.

ユモレスク

Agustín Barrios Mangoré

Andante mosso

C.IX . . .

C.VII . . .

C.II . . .

C.IV . . .

C.II . . .

C.VII . . .

Brillante

C.II . . .

C.IV . . .

C.II . . .

C.VII . . .

ad lib.

D.C. al Fine

Dinora

Revisión de:
Jesús Benites R.

ディノオラ

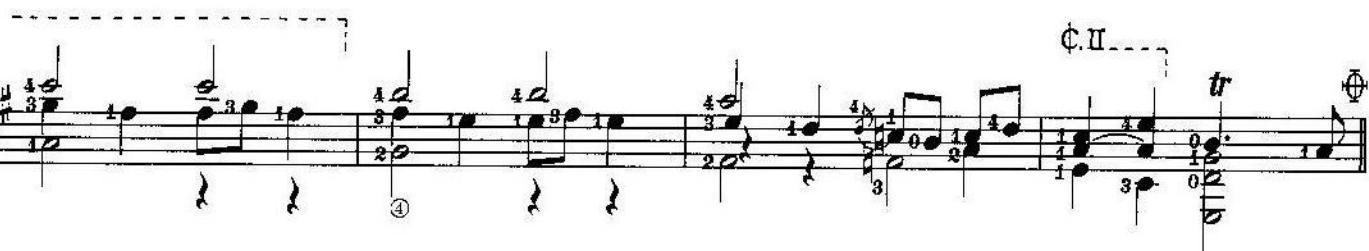
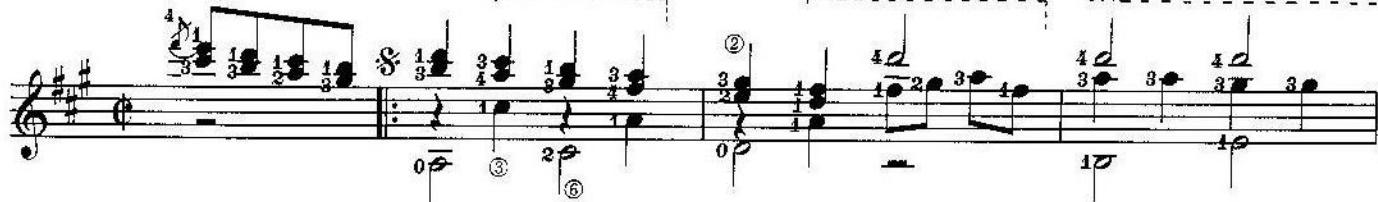
Agustín Barrios Mangoré

Moderato

C.VI C.VII.....

C.VII.....

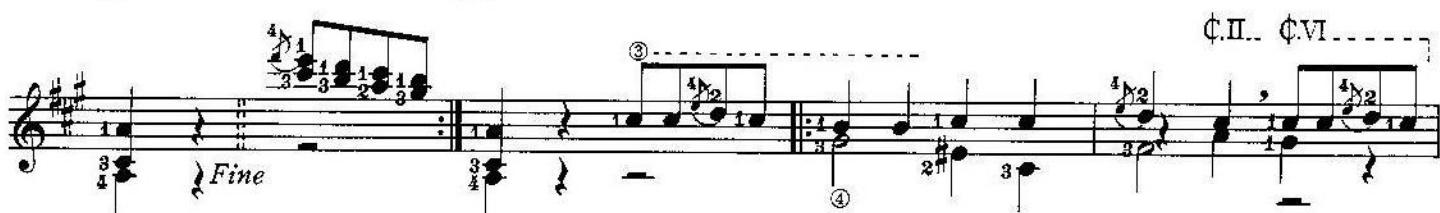
C.VII.....



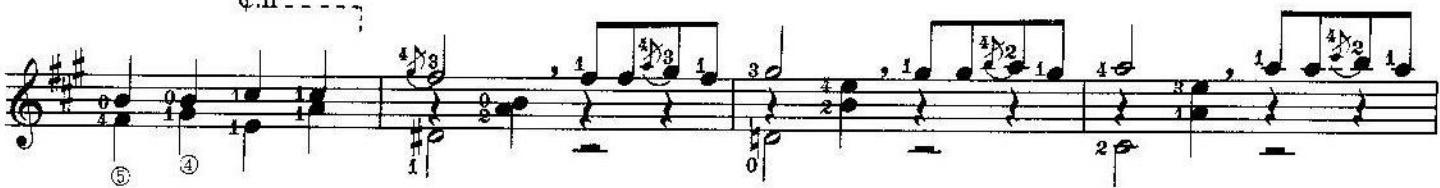
1.

2.

C.II..... C.VI.....



C.II.....



C.II.....

C.II.....

1.

2.

De SaPhi y Trio

Trio

The sheet music consists of six staves of musical notation for a guitar. The first three staves are grouped together under the heading "Trio". The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. It features a "C.V." marking above the staff. The second staff starts with a bass clef and a common time signature, with a "C.V." marking above it. The third staff begins with a treble clef and a common time signature, with a "C.V." marking above it. The fourth staff begins with a bass clef and a common time signature, with a "C.I." marking above it. The fifth staff begins with a treble clef and a common time signature, with a "C.II." marking above it. The sixth staff begins with a bass clef and a common time signature, with a "C.II." marking above it. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, 6) and dynamic markings such as "arm. 8°" and "rit.". The final measure of the sixth staff concludes with a "D.S. al Fine" instruction.

Revisión de:
Jesús Benites R.

62 en RE

Julia Florida

(Barcarola)

フリア フロリダ

Agustín Barrios Mangoré

2
a tempo
④
poco rall.

C.II
④
12
poco rit...

④
a tempo

C.IV
rall.
a tempo

②
C.II
rit.

a tempo

C.II
12 12
arm.

C.V
③

1. C.II. 2.

C.VII. C.V. C.VII. C.II. C.IV.

C.IV. C.IV. C.V. C.IV.

C.II.

C.V. C.IV. arm.7 C.III. arm.7 C.II. arm.7 D.C. al Fine rall. assai

Fine

Aconquija

Revisión de: (Called too AIRE DE QUENA, from "SUITE ANDINA")
Jesús Benites R. アコンキーハ

Agustín Barrios Mangoré

The musical score consists of six staves of music for a string instrument, likely a guitar or mandolin. The music is written in common time (indicated by '2'). The key signature changes frequently, indicated by 'G', 'C', and 'F' above the staff.

- Staff 1:** Features rhythmic patterns with grace notes and dynamic markings like 'pizz.'.
- Staff 2:** Shows a transition with 'C.V.', 'C.II...', and 'pizz.'.
- Staff 3:** Continues with 'C.VII...' and 'C.II'.
- Staff 4:** Shows a transition with 'C.V., C.II., C.IV.'
- Staff 5:** Features two sections labeled '1.' and '2.' with 'C.II.' markings.
- Staff 6:** Concludes with 'C.II.' and a 'rall.' marking.

Animato

C.V... C.II... C.II... C.II... arm.7

C.VII... C.IX... C.VII... C.IX...

② C.VII... C.VII... C.II...

Tambora - - - - -

1.

2.

C.II... pizz. - - - - -

rit. C.II...

Revisión de:
Jesús Benites R.

6a en RE

Luz Mala

妖しき光

Allegretto

Agustín Barrios Mangoré

C.III

Andante espressivo

C.VII

C.I

Allegretto

C.III - - - - -

C.I

C.III

- - - - - C.III - - - - -

C.I

- - - - - C.III - - - - -

Andante espressivo

rit.

C.VIII

C.I

C.VIII

C.X

C.III

rall.

Las Abejas

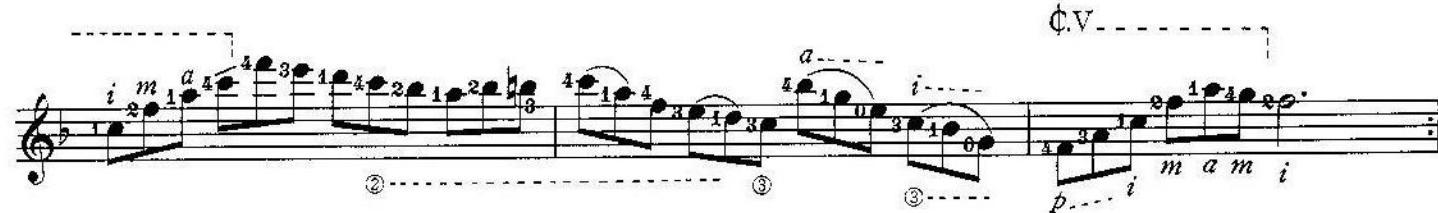
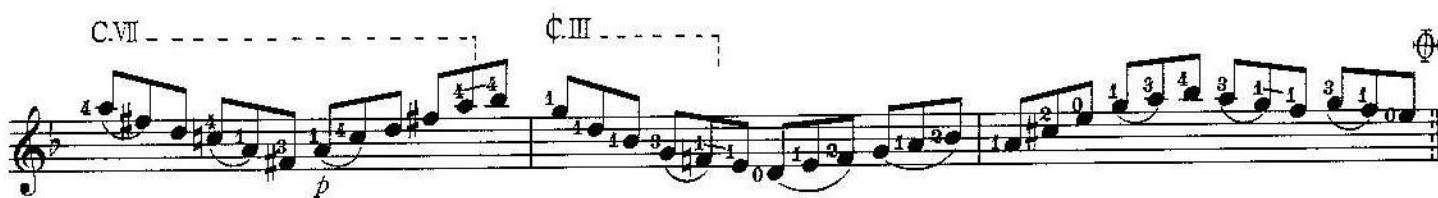
みつばち

Revisión de:
Jesús Benites R.

Agustín Barrios Mangoré

Adagio

Allegro con fuoco



Mazurka en La

マズルカ イ長調

Revisión de:
Jesús Benites R.

Agustín Barrios Mangoré

arm.12

rall a tempo

1. 2.

C.II

C.VII

C.IV

C.VI

C.II

1.

2.

rit.

a tempo

D.S.al

\oplus

Mazurka Apasionada

Revisión de:
Jesús Benites R.

情熱のマズルカ

Introducción

C.IX - C.VII - C.IV - C.V - Agustín Barrios Mangoré

Mazurka

C.VII -

C.VII - C.IX -

C.X -

C.X -

C.V -

C.XII -

arm.12 arm.7 arm.12 arm.12 arm.7

1. 2.

¶.VII. ¶.IX. ¶.V. ¶.VI. C.X.

rall.

¶.V. C.VI. arm.7

¶.X. C.IV. C.II.

C.II. C.IV.

¶.VIII. C.V.

C.VII C.III

C.II

arm.12 C.IV C.VII C.IV

C.IV C.VI C.VII C.XI C.VII

C.IV C.VII C.IV

a tempo

C.VII C.IV

poco accell dim. poco accell

The image shows a page of sheet music for a solo instrument, possibly a harp or mandolin, consisting of six staves of music. The music is written in common time with a key signature of two sharps. The first staff begins with a dynamic of *rall.* and contains grace notes with fingerings (1, 2, 3, 4). The second staff starts with *C.V.* and includes a measure with a dotted half note followed by a quarter note. The third staff starts with *C.IV.* and features a measure with a dotted half note followed by a quarter note. The fourth staff starts with *C.IV.* and includes a measure with a dotted half note followed by a quarter note. The fifth staff starts with *C.IX.* and includes a measure with a dotted half note followed by a quarter note. The sixth staff starts with *C.IX.* and includes a measure with a dotted half note followed by a quarter note. The music concludes with a dynamic of *rit.* and a final staff starting with *C.V.* and ending with *D.S.al*.

Staff 1: *rall.* (Measure 1), grace notes with fingerings (1, 2, 3, 4) (Measures 2-3).

Staff 2: *C.V.* (Measure 1), dotted half note, quarter note (Measure 2).

Staff 3: *C.IV.* (Measure 1), dotted half note, quarter note (Measure 2).

Staff 4: *C.IV.* (Measure 1), dotted half note, quarter note (Measure 2).

Staff 5: *C.IX.* (Measure 1), dotted half note, quarter note (Measure 2).

Staff 6: *C.IX.* (Measure 1), dotted half note, quarter note (Measure 2), *rit.* (Measure 3), *C.V.* (Measure 4), *D.S.al* (Measure 5).

Final Staff: *dim. poco a poco* (Measure 1), *poco* (Measure 2), *D.S.al* (Measure 3), *p* (Measure 4), *pp* (Measure 5).

Revisión de:
Jesús Benites R.

6a en RE

Allegro

Capricho Español

スペイン狂想曲

Agustín Barrios Mangoré

Staff 1: Allegro, 3/4 time, treble clef, dynamic p.

Staff 2: C.I., dynamic p.

Staff 3: C.I., dynamic p.

Staff 4: C.III., dynamic p.

Staff 5: C.V., dynamic m.

Staff 6: C.V., dynamic i.

Staff 7: C.V., dynamic m.

Staff 8: C.V., dynamic i.

Staff 9: C.V., dynamic m.

Staff 10: C.V., dynamic i.

Staff 11: C.V., dynamic m.

Staff 12: C.V., dynamic i.

arm.12

C.V. - - - - - C.II. - - - - -

C.III. - - - - - C.V. - - - - -

C.X. - - - - - C.VII. - - - - - C.X. - - - - -

C.VII. - - - - - C.V. - - - - - C.V. - - - - - C.III. - - - - - C.V. - - - - -

C.III. - - - - - C.II. - - - - -

C.VII. - - - - - C.VII. - - - - -

C.II. C.V. C.II. C.V.

C.V. C.VII. C.VII. C.VIII. C.VIII.

poco rit...

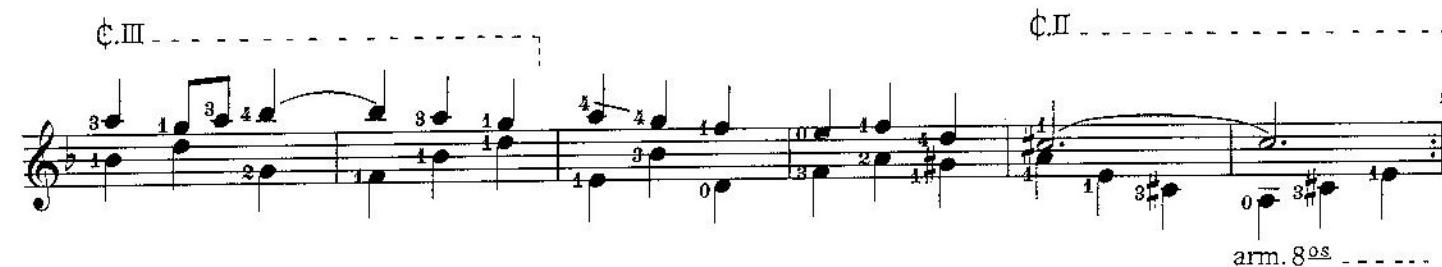
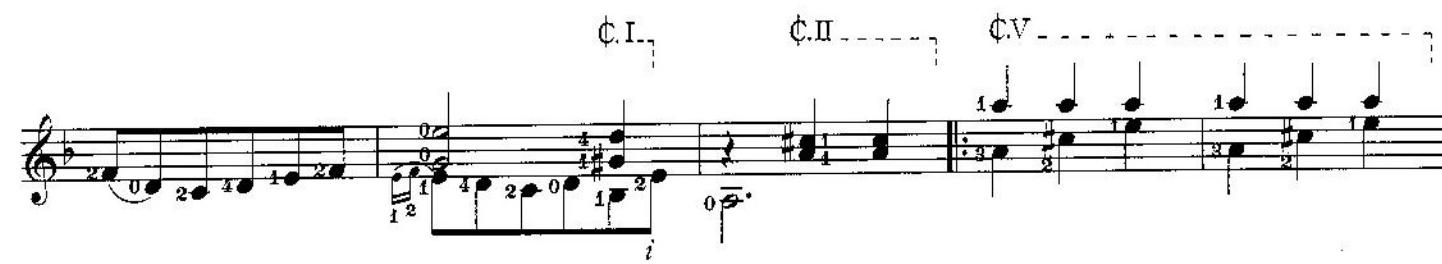
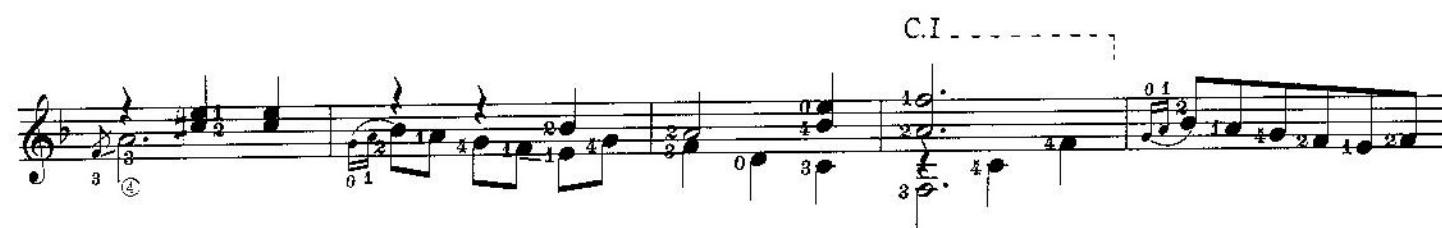
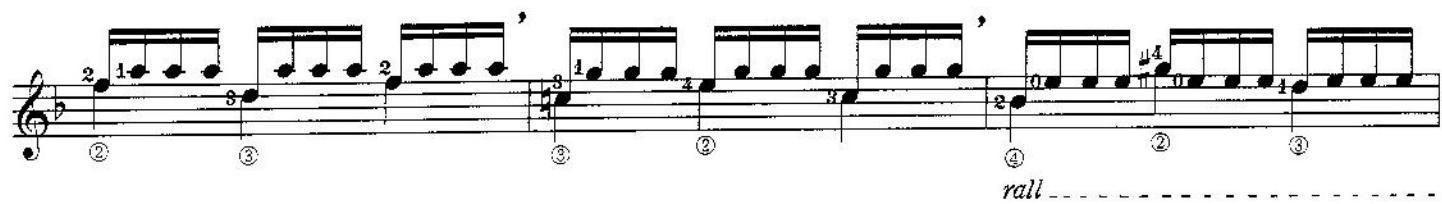
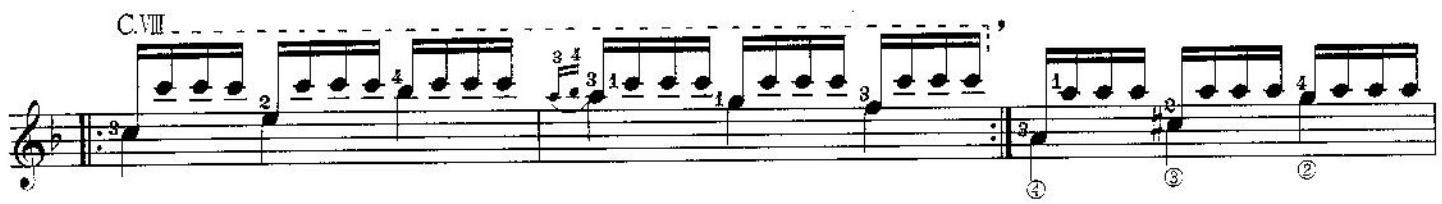
arm.7 arm.12

C.VIII. C.VIII. C.VI.

arm.7 arm.12

C.VII. C.VII. C.VII. C.VII.

arm.7 arm.12 *rit.* *a tempo*



arm. 8^{os} C.I. C.II

rit. arm. 7

C.II Ad lib. C.V

mano izquierda

C.III C.I C.II

C.X C.VII

C.V C.VI C.VI

rit.

Preludio en La Menor

Revisión de:
Jesús Benites R.

前奏曲 イ短調

Agustín Barrios Mangoré

Andantino apassionato

The sheet music for "Preludio en La Menor" by Agustín Barrios Mangoré is a ten-staff composition for six-string guitar. The staves are labeled with key signatures: C.II, C.III, C.II, C.II, C.II, C.III, C.VI, C.III, C.V, and C.III. The tempo is specified as "Andantino apassionato". Below each staff, fingerings (1, 2, 3, 4, 5, 6) and dynamic markings (p, m, i) are provided. The music consists of complex rhythmic patterns and harmonic changes, typical of Barrios' style.

C.III - - - - - C.IV - - - - - C.I - - - - -

C.II - - - - - C.III - - - - - C.II - - - - - C.I - - - - -

rit. a tempo

C.II - - - - - C.I - - - - - C.I - - - - -

C.V - - - - - C.II - - - - -

C.III - - - - - C.VI - - - - - C.VIII - - - - - C.III - - - - -

C.V - - - - - C.I - - - - - C.III - - - - - C.II - - - - - C.I - - - - - C.IV - - - - -

C.VI C.III C.VI

C.VII C.III C.V C.I

C.III

C.II C.III C.II

rit. a tempo

C.II C.III C.II

rit. a tempo

C.II

Variación al Estudio No.6

Revisión de:
Jesús Benites R.

(de P. del Moral)
練習曲第6番による変奏

Agustín Barrios Mangoré

Allegro moderato

The sheet music contains eight staves of guitar tablature. The first staff begins with a 2/4 time signature and a key signature of one sharp. The tempo is Allegro moderato. Fingerings are indicated by numbers above the notes. The staves are labeled with Roman numerals: C.II, C.VII, C.IX, C.II, C.IX, C.II, and C.II. The music concludes with a final C.II section.

Minueto en Mi Mayor No. 1

Revisión de:
Jesús Benites R.

(Madrecita)

メヌエット ホ長調 第1番

Agustín Barrios Mangoré

The sheet music consists of five staves of musical notation for a solo instrument, likely a harp or mandolin. The notation uses a treble clef and includes fingerings (e.g., 1, 2, 3, 4) and dynamic markings (e.g., *rit.*, *rall.*, *Fine*). The chords are labeled above each staff: C.IV, C.IX, C.IV, C.VI, C.IX; C.V, C.IV, C.II, C.IV, C.IX; C.IV, C.VI, C.VII, C.II; C.VII, C.VII; C.VII, C.V, C.III, C.VII; and C.VII, C.III. The music concludes with a final dynamic marking of *rall.* followed by *D.C. al Fine*.

Minueto en Mi Mayor No. 2

Revisión de:
Jesús Benites R.

メヌエット ホ長調 第2番

Agustín Barrios Mangoré

C.VII - - - - - *i p i m a* C.VII - - - - - C.V - - - - - C.I - - - - -
C.II - - - - - C.V - - - - - C.IX - - - - - C.IV - - - - - C.VII - - - - -
rit. *i m a* *Fine*
C.VII - - - - - C.V - - - - - C.IV - - - - - C.VI - - - - -
④ ⑤ *④* *②* *④ ②* *④ ②* *④ ②*
C.IV - - - - - C.II - - - - - C.IV - - - - - C.VI - - - - -
③ *③* *rall.* *③ ②* *D.C. al Fine*
y sigue a ♫
C.V - - - - - C.IV - - - - - C.VI - - - - -
④ *i p i p* *p*
pizz.
rall.

C.IV - - - -

a tempo

C.IV - - - -

rit. *a tempo*

C.IV - - - -

C.II - - - -

p

rit.

C.V - - - -

C.II - - - -

rall.

D.C. al Fine

Minueto en Si Mayor

メヌエット 口長調

Revisión de:
Jesús Benites R.

Agustín Barrios Mangoré

C.II

C.II

C.II

C.II

C.II

rit.

2.

C.IV

C.II

C.IV

C.II

rit.

a tempo

rit.

C.II - - - - -

a tempo

C.II - - - - -

rit. - - - - -

C.IV - - - - -

C.IV - - - - -

C.VII - - - - -

C.VIII - - - - -

C.IV - - - - -

1.

C.IV. C.II. 1.
rit.

2.

C.IV. C.II.

a tempo

C.IV. C.II.

rit.

C.III. C.II.

a tempo rit.

C.II. C.II.

a tempo

C.II. C.II.

rall.

Tu Imagen

Revisión de:
Jesús Benites R.

5a en SOL
6a en RE

星の面影

Agustín Barrios Mangoré

5a en SOL
6a en RE

C.V. C.VII C.X C.X

C.IX C.III C.V C.V

C.V C.III C.V

poco rit. a tempo

C.VI C.IX C.V C.VII

C.V C.V

dim.

1. 2.

rall. Fine

Sheet music for a musical instrument, likely a harpsichord or organ, featuring six staves of music. The music is divided into sections labeled C.II, C.X, C.VII, C.I, C.III, C.IV, and C.V. The notation includes various note heads, rests, and dynamic markings such as $\frac{3}{8}$, $\frac{2}{8}$, and $\frac{1}{8}$. The bass staff at the bottom includes a tempo marking "Des a Φ ". The music consists of six staves of music, each with a different key signature and time signature.

C.II - - - - -

C.X - - - - -

C.VII - - - - -

C.I - - - - -

C.III - - - - -

C.IV - - - - -

C.III - - - - -

C.V - - - - -

Des a Φ

C.V. - - - - - C.III. - - - - - C.II. - - - - -

C.V. - - - - - C.III. - - - - -

poco rit. - - - - -

C.III. - - - - - C.V. - - - - - C.V. - - - - -

C.VII. - - - - - C.X. - - - - - C.VI. - - - - -

p i m a m

1. 2. C.I. C.III. - - - - -

rall. - - - - - *a tempo*

poco rit. - - - - - ar.7 - - - - - ar.12 - - - - -

De & al Fine

Vals de la Primavera

Revisión de:
Jesús Benites R.

春のワルツ

Agustín Barrios Mangoré

C.II

C.II

C.II

poco rit. a tempo

C.IV

C.II

C.IV

rall. a tempo

C.II

C.II

poco rit. a tempo

C.II

C.IV

C.II..... C.II..... C.IV.....

C.II..... C.IV.....

C.VII.....

C.VI..... C.II..... C.IV.....

poco rit. a tempo

C.II.....

C.III..... C.III..... C.II.....

C.II..... C.IV..... 1. 2. C.II..... C.II.....

C.II..... C.IV..... C.II..... C.II..... i a m p

1.

2.

C.II

C.IX C.X

C.VI C.III

1. C.XII C.X C.VIII C.II

2 C.XI C.X C.IX C.V C.III

C.I

C.V

D.C. al Fine

rall.

Oración Para Todos

Revisión de:
Jesús Benites R.

すべての祈り

Andante

Agustín Barrios Mangoré

♩ = 60

♩ = 60

♩ = 60

C.III

C.VII

C.VII

C.II

C.II

②

C.V

C.I. C.III. C.V. C.VI. C.VII.

C.X. C.V. C.VII.

poco rit.

C.V. C.VII.

poco rit.

C.II. C.II. *D.C. al ♩*

poco rit. *rit.*

♩ C.VII. *rall.*

m i m i *a a*

m i m i *a a*

m i m i *a a*

Revisión de:
Jesús Benítez R.
5a en SOL
6a en RE

Romanza No. 1

(Imitating to Violoncello)

ロマンス 第1番

Andantino

Agustín Barrios Mangoré

Sheet music for "Romanza No. 1" by Agustín Barrios Mangoré. The music is written for solo guitar and imitates the sound of a cello. It consists of eight staves of music, each with a different rhythmic pattern and dynamic marking. The staves are labeled with Roman numerals: C.II, C.V, C.VI, C.VI, C.VII, C.II, C.IV, C.VII, C.V, C.VII, 1, 2, C.II, C.IV, C.V, C.IV, C.V. The tempo markings include "Andantino", "poco rit.", "a tempo", and "rit.". The dynamics range from "p" (pianissimo) to "f" (fortissimo). The music is in common time and uses a treble clef.

C.II - - - - - C.II - - - - -

a *m*

C.II - - - - - C.VII - - - - - C.VI - - - - -

C.X. C.VII C.VII C.V. C.IV - - - - -

rall.

D.C. al Φ

C.III C.V. - - - - -

C.III - - - - - C.VII - - - - -

③

rit.

C.II - - - - -

a tempo

rall.

— PARA DOS GUITARRAS —

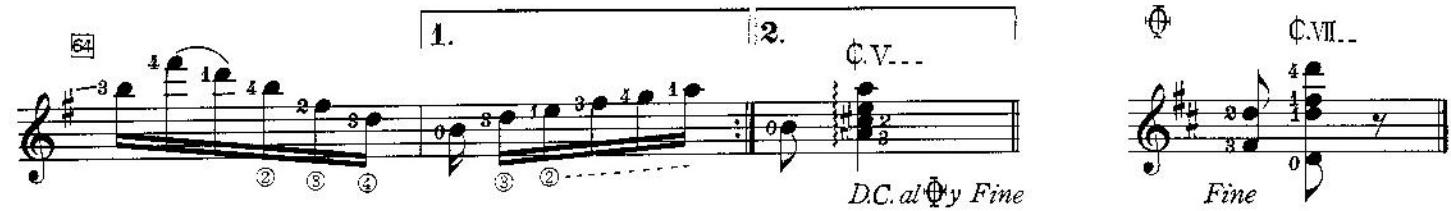
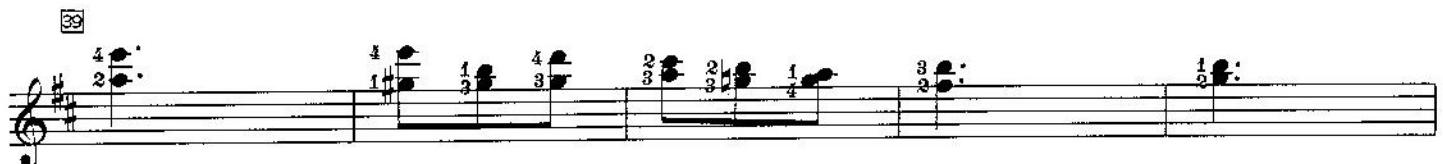
Revisión de:
Jesús Benites R.

1a Guitarra

Danza Paraguaya No. 1

2つのギターのための
パラグアイ舞曲第1番Original de:
Agustín Barrios Mangoré

Allegretto



Revisión de:
Jesús Benites R.
2a Guitarra

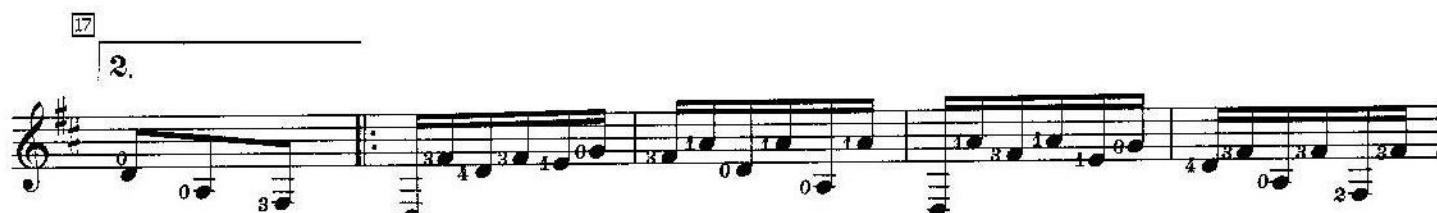
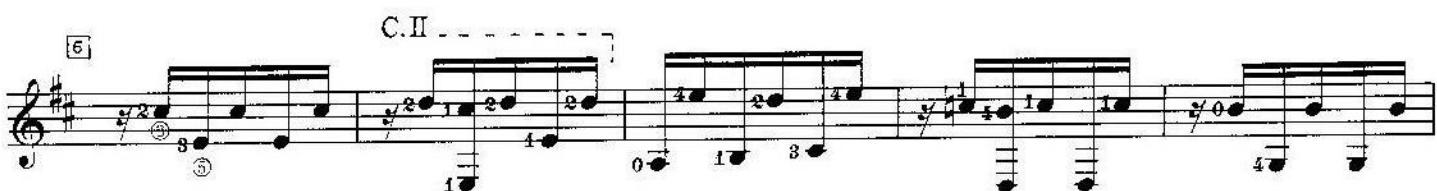
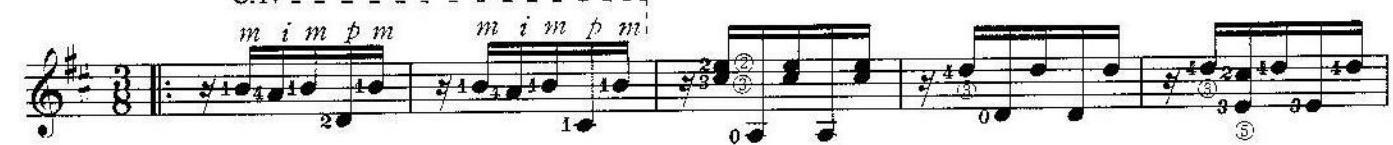
— PARA DOS GUITARRAS —
Danza Paraguaya No. 1

6a en RE Allegretto

C.IV

2つのギターのための
パラグアイ舞曲第1番

Original de:
Agustín Barrios Mangoré



C.IV - - - -

34

35 C.II - - - -

36

49

54 C.II - - - -

59 C.II - - - -

64

1. [Measure 64] 2. [Measure 65]

D.C. al Φ y Fine

Fine